

May 1891

L. M. TEDESCHI.

OEUVRES POUR HARPE

Pour Harpe seul.

Prix M.netto

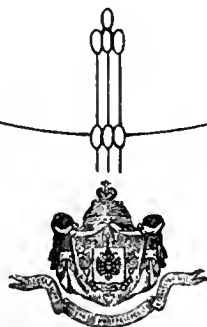
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Idillio.

L. M. TEDESCHI, Op. 45.

Professore al R^o Conservatorio di Milano.

Arpa.

Andantino (♩ = 69).

dolce

p l' accompagnamento

poco cresc. *rit.*

a tempo

cresc. *poco rit.*

pp

C# C# F# F#

F# F# H

B Ab Db Eb

First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The tempo is marked *a tempo*. The first measure is marked *p* (piano). The bass line features a series of eighth-note chords. Chord symbols below the staff: D \sharp and H.

Second system of musical notation. Treble and bass staves. The bass line continues with eighth-note chords. Chord symbols below the staff: D \flat , B, D \sharp , and H-A \flat . The word *cresc.* (crescendo) is written above the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff has a triplet of eighth notes marked *f* (forte). The bass staff has a triplet of eighth notes marked *p* (piano). The word *cresc.* is written above the bass staff. Chord symbols below the staff: A \flat and B — H.

Fourth system of musical notation. Treble and bass staves. The tempo is marked *rall. a poco a poco p con grazia* (rallentando a poco a poco piano con grazia). Chord symbols below the staff: E \sharp - B, E \flat , D \flat , and H — B.

Fifth system of musical notation. Treble and bass staves. The tempo is marked *cresc. rit.* (crescendo ritardando). The first measure is marked *f* (forte). The tempo then returns to *a tempo*. The final measure is marked *p* (piano). Chord symbols below the staff: D \sharp , D \flat , H, B, and D \sharp .

First system of musical notation. The right hand features a rapid sixteenth-note scale. The left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat). The tempo/mood markings are *cresc. e poco rit.* and *a tempo*. Chord symbols *Db*, *H*, *E♭*, and *B* are indicated. The system concludes with the marking *poco animato*.

Second system of musical notation. The right hand continues with melodic lines, including a triplet. The left hand maintains the eighth-note accompaniment. The key signature changes to one flat (B-flat). The markings include *p e cresc.*, *f*, *p*, and *B p*. Chord symbols *Db*, *H*, *D♭*, and *B* are present.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand continues the accompaniment. The key signature changes to natural (C major). The markings include *p*, *A♯*, *p*, and *cresc.*. Chord symbols *A♯* and *B* are indicated.

Fourth system of musical notation. The right hand has a melodic line with a triplet. The left hand continues the accompaniment. The key signature changes to one sharp (F major). The markings include *leggiere con grazia* and *p espressivo*. Chord symbols *H* and *B* are present.

Fifth system of musical notation. The right hand features a melodic line with a triplet. The left hand continues the accompaniment. The key signature changes to two sharps (D major). The markings include *rall.* and *ff*. Chord symbols *G♯* and *G♯* are present.

First system of musical notation, piano score, measures 1-4. The music is in G major (one sharp) and 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. The instruction *con passione* is written below the bass line in measure 3.

con passione

Second system of musical notation, piano score, measures 5-8. The music continues with a similar melodic and harmonic texture. The instruction *p e cresc.* appears in measures 5 and 6. Chord symbols $F\sharp$, H , $F\sharp$, and B are written above the right hand in measures 6, 7, and 8. The instruction *cresc. e animando* is written below the bass line in measure 8. A repeat sign with a first ending bracket is shown above measure 8.

p e cresc. *p e cresc.* $F\sharp$ H $F\sharp$ B *cresc. e animando* $H-G\sharp$

Third system of musical notation, piano score, measures 9-12. The music continues with a similar melodic and harmonic texture. The instruction *p subito* appears in measure 11. Chord symbols $G\sharp$, B , and $C\sharp$ are written above the right hand in measures 9, 10, and 11. The instruction *rit.* is written below the bass line in measure 12. A repeat sign with a first ending bracket is shown above measure 12.

$G\sharp$ B $C\sharp$ *p subito* *rit.*

Fourth system of musical notation, piano score, measures 13-16. The music continues with a similar melodic and harmonic texture. The instruction *a piacere* appears in measure 13. The instruction *p* appears in measure 14. The instruction *cresc.* appears in measure 15. Chord symbols $E\flat$, $D\flat$, and $A\flat$ are written below the bass line in measure 16.

a piacere *p* *cresc.* $E\flat$ $D\flat$ $A\flat$

Fifth system of musical notation, piano score, measures 17-20. The music continues with a similar melodic and harmonic texture. The instruction *cresc.* appears in measure 17. The instruction *appassionato* appears in measure 18. The instruction *rit.* appears in measure 19. The instruction *a tempo espressivo* appears in measure 20. Chord symbols $E\sharp$, $A\sharp$, $E\flat$, and $D\sharp$ are written below the bass line in measures 17, 18, 19, and 20.

cresc. *appassionato* *rit.* *a tempo espressivo* $E\sharp$ $A\sharp$ $E\flat$ $D\sharp$

First system of musical notation. Treble clef with a key signature of one flat (B-flat). The right hand features a melody with a *pp* (pianissimo) dynamic and a *f* (forte) dynamic. Chord symbols Eb, Db, E#, and D# H# are indicated. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. Treble clef. The right hand features a series of arpeggiated chords with a *pp* dynamic. The left hand has a melodic line with a *pp* dynamic. Chord symbols D# A# and Db are indicated. The word *glissando* is written above the right hand.

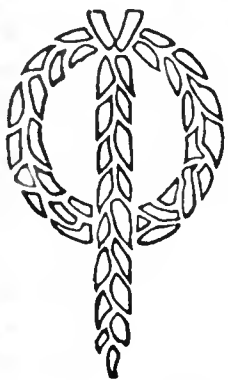
Third system of musical notation. Treble clef. The right hand features a series of arpeggiated chords with a *ppp* (pianississimo) dynamic. The left hand has a melodic line with a *ppp* dynamic. Chord symbols D# A# are indicated. The words *marcato il canto* are written below the left hand, and *pp quasi arpeggi* is written below the right hand.

Fourth system of musical notation. Treble clef. The right hand features a series of arpeggiated chords with a *ppp* dynamic. The left hand has a melodic line with a *ppp* dynamic. The words *pp molto arpeggiato sempre* are written above the right hand, and *ppp* is written below the left hand.

Fifth system of musical notation. Treble clef. The right hand features a series of arpeggiated chords with a *ppp* dynamic. The left hand has a melodic line with a *ppp* dynamic. The words *lento a piacere* are written below the left hand.

(NB. Les 12 dernières mesures sont écrites avec le but de simplifier la lecture et l'exécution.)
Z. 10130

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Harfe solo.

	$\frac{A}{A}$ netto
Alberstoetter, Carl. Drei kl. Vortragstücke.	
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Poenitz, Franz. op. 68. Klänge aus der Alhambra	2 —
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<small>No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small>	
— Acht große Konzert-Etuden. Jede Etüde	1 50
Schuëcker, Edmund. op. 28. Legende ..	2 —
— op. 35. Fantasio appassionato	3 —
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— op. 37. Elisabeth Gavotte	1 50
— op. 38. Barcarole	2 —
— op. 41. Henrica. Nocturno	2 —
Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“	2 —
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a) Capriccio marcial	1 50
b) Capriccio melodieux	1 50

	$\frac{A}{A}$ netto
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op. 103. Nocturne	1 50
op. 104. Capriccio marcial und Intermezzo	1 50
op. 105. Konzertwalzer	1 50
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— op. 40. Danse slave	1 50

	$\frac{A}{A}$ netto
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— op. 67. Primavera	1 50
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— op. 79. Berceuse	1 50
— op. 87. Scherzetto	1 50
— op. 89. Impromptu	1 50
— Capricciosa	1 50

Zabel, Albert. Drei große Konzert-Etuden.	
Jede Etude	2 —

Zwei Harfen.

Holy, Alfred. op. 13. Festmusik	3 —
Poenitz, Franz. op. 65. Fantasie in Ges-dur	4 —
— op. 75. Spukhafte Gavotte	2 —
— op. 80. Wikingerfahrt. Fantasie. As-moll	4 —
Schuëcker, Edmund. op. 40. Remembrances of Worcester	6 —

Harfe solo mit Orchester.

Alberstoetter, Carl. op. 3. Konzertstück (Ballade).	
Partitur	6 —
Orchesterstimmen	10 —
Solostimme	1 50
Huber, Walter. op. 9. Fantasie.	
Partitur	8 —
Orchesterstimmen	12 —
Solostimme	2 —
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme f. Harfe	1 —
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme	1 —
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur	16 —
Orchesterstimmen	20 —
Solostimme	3 —
Zabel, Albert. op. 35. Großes Konzert C-moll.	
Partitur	16 —
Orchesterstimmen	30 —
Solostimme	4 —

Chromatische Harfe (ohne Pedale).

Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à	2 —
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